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KIPLING'S *Recessional*

It is interesting to speculate whether a certain passage in Kipling's *Recessional* goes directly to a biblical source, or whether it has echoed a part of a poem by Sir Walter Scott.

In the *Recessional* we have

The tumult and the shouting dies;
The captains and the kings depart;
Still stands Thine ancient sacrifice,
An humble and a contrite heart

Compare the last two lines with two lines from Rebecca's hymn, in *Ivanhoe*, II, Chap. xvi:

But Thou hast said, the blood of goat,
The flesh of rams, I will not prize;
A contrite heart, an humble thought,
Are mine accepted sacrifice.

Kipling's meter and rime-scheme are identical with Scott's, and the verses quoted seem much closer to the author of *Ivanhoe* than to the biblical writers Kipling may have had in mind. Even a casual reading of the Old Testament originals will suggest the difference.

Psalms 34:18—The Lord is nigh unto them that are of a broken heart; and saveth such as be of a contrite spirit.

Psalms 51:17—The sacrifices of God are a broken spirit; a broken and a contrite heart, O God, thou wilt not despise.

Isaiah 57:15—I dwell in the high and holy place, with him also that is of a contrite and humble spirit, to revive the spirit of the humble, and to revive the heart of the contrite ones.

Isaiah 66:2—But to this man will I look, even to him that is poor and of a contrite spirit, and trembleth at my word.

It is not necessary to conclude that Kipling borrowed from Scott; but the student of parallel passages will find here some food for reflection if he has not noticed the similarity before.

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THE SOURCES OF ROUSSEAU'S *Edouard Bomston*

In *Modern Language Notes* for March ¹ Professor Albert Schinz makes a number of interesting comments on my article dealing with *The Sources of Rousseau's Edouard Bomston*.² He is undoubtedly right in his statement that reference to Colonel Morden, the "English gentleman" in Richardson's *Clarissa Harlowe*, should not have been omitted from my study. It is a detail perhaps worthy of special investigation. With some of Professor Schinz's other observations, I am somewhat less in accord. He

¹ xxxv, 184, 185.

² *Modern Philology*, July, 1919, pp. 125-39.

thinks that "more could be made of Muralt if one went deeper into the spirit of the *Lettres*, and did not allow himself to be so much limited by verbal resemblances, which are, after all, only external signs of a much deeper relation between the two authors." It is true that both Rousseau and Muralt, on account of their Swiss and Protestant origin, had much in common and that both quite naturally were inclined to admire at the expense of the French certain traits common alike to the English, to the Swiss, and to themselves personally. However, "verbal resemblances," while certainly to be used and interpreted with discretion, can hardly fail to be valuable, when they do thus constitute 'external signs of a much deeper relation between the two authors,' and especially so in this case when we know that Rousseau read Muralt at the very time he was writing the *Nouvelle Héloïse*. Professor Schinz thinks that the importance of Cléveland "appears somewhat diminished when one reflects that the 'English gentleman' was in the eighteenth century in France, a sort of *Type littéraire*, as the *Honnête homme* was in the seventeenth," but he does not speak of the influence a novel so widely read and admired as *Cléveland* must have had in helping to form this very *type littéraire*. Professor Schinz says that the passages quoted to prove that *Cléveland* was "specially present in Rousseau's mind while he was writing *la Nouvelle Héloïse* are not "altogether convincing." Aside from the fact that an impression of *Cléveland*, recalled vividly at even so late a date as the period when he composed the *Confessions*,³ could hardly have failed to be equally present in his mind at the earlier date of the *Nouvelle Héloïse*, Professor Schinz is somewhat overstating the conclusions of my article and seems to think that the passages in question are quoted to show direct and rather servile imitation of Prévost by Rousseau. That this is not the case readers of my previous article can readily see.⁴ I shall merely quote a few sentences from my former conclusions on this point.

"The correspondence in many of the traits of Cléveland and of Bomston is noteworthy, but, striking as it is, it does not necessarily warrant the conclusion that Rousseau consciously set out to imitate Prévost. On the contrary, the fact that the character of Cléveland is portrayed only by slight indications scattered through all the four volumes of the novel would make such servile imitation more difficult and less probable. Moreover, the points of correspondence are characteristics either possessed or admired by Rousseau himself. Some of them, such as *sensiblerie*, lie also in the general trend of the period contemporary with Jean-Jacques. . . . Each reader may determine for himself how much should be attributed to influence of Prévost upon Rousseau and how much to correspondence in the character and ideals of the two authors."⁵

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³ Rousseau, *Œuvres* (Hachette), v, 469. "La lecture des malheurs imaginaires de Cléveland, faite avec fureur et souvent interrompue, m'a fait faire, je crois, plus de mauvais sang que les miens."

⁴ *Modern Philology*, op. cit., pp. 134, 138, 139.

⁵ *Id.*, p. 134.